



SECTION 01

Class: ---

Office Hours: Weds. 1pm-4pm (sign up on Google Doc)

Office: Zoom (link on Google Doc)

Instructor: Dr. Jake Bohrod

Email: ---

CTVA 210 is an introduction to critical film and television studies. The class introduces the key concepts, vocabulary, and debates of cinema studies, focusing on the aesthetics and form of the cinematic arts. Each week we will analyze a component of cinematic form such as cinematography or editing, demonstrating how this form lends meaning to its narrative content. We will similarly exhibit how aspects of cinematic history, industry, and theory can be integrated into formal analysis.

EXAMPLE

By the end of the semester, students will be able to... (student learning outcomes):

- Explain and reflect critically upon the human search for meaning, values, narrative and modes of expression (discourse), in one or more eras/stylistic periods or cultures
- Analyze, interpret, and reflect critically upon ideas of value, meaning, narrative and expression in cinematic texts from a variety of perspectives from the arts and/or humanities
- Engage and reflect upon their intellectual and creative development within the arts and humanities
- Write and converse using the critical vocabulary of cinema studies to describe and analyze works of cinematic artistic expression
- Describe the historical and/or cultural context within which a cinematic body of work was created or a tradition emerged

Required Texts

- **Textbook:** *Looking at Movies 7th Edition* by Barsam & Monahan (ebook is recommended for easier access to digital content)
- **Los Angeles Public Library Card, Kanopy Account**
 - Go to <https://lapl.kanopy.com/> and click “Add your library card.” If you don’t have a LA public library card, you can sign up for one at lapl.org.
- **All other readings and assignments will be on Canvas**

Email Etiquette

- Type the course number (210) in the subject line of your email and the subject.
- Use your instructor’s proper title, “Prof.” or “Dr.”
- Seek answers to your questions on your **syllabus**, before emailing the professor.
- You are not obligated to notify the professor in advance if you will not be in class.

Zoom Cameras

- Students are *not required* to have Zoom cameras on in any of your classes
- You are encouraged to have your cameras on, to facilitate your class participation. Using a virtual background can protect the privacy of your environment.

Guidelines for the Armer Theater

The films screened are *the* primary texts for the course. You **MUST** take notes. Respect your fellow students by keeping noise to a minimum.

- No food or drink is allowed in the theater.
- No gum chewing.
- Cell phones, laptops, i-pads, and other tablets must be turned off and put away during screening.
- No skateboards or similar items are allowed in the theater.
- Do not put your feet on the backs or armrests of the seats.
- If the rules are not followed, you will be asked to leave.

Department of Cinema and Television Arts Student Learning Outcomes:

- Identify and critically analyze fundamental components and aesthetics of filmic storytelling.
- Demonstrate knowledge of historical, cultural, critical, theoretical and emergent aspects of media arts.

Arts and Humanities GE Subject Course Goal and Student Learning Outcomes:

- Students will understand the rich history and diversity of human knowledge, discourse and achievements of their own and other cultures as they are expressed in the arts.

Information Competence Course Goal and Student Learning Outcomes:

- Students will progressively develop information competence skills by developing a basic understanding of information retrieval tools and practices and improving their ability to evaluate and synthesize information ethically.
- Determine the nature and extent of information needed.
- Demonstrate effective research strategies using a variety of sources and methods. Locate, retrieve and evaluate relevant information including print and electronic formats.
- Organize and synthesize information in order to communicate effectively. Explain the legal and ethical dimensions of the use of information.

Academic Integrity: Acts of academic fraud include but are not limited to: cheating on exams and quizzes, plagiarism, presenting work previously presented in another course, purchasing exams or term papers, and submitting an exam or any other work that was completed by another person.

California State University Northridge has a low tolerance for cheating and plagiarism. A documented instance of cheating or plagiarism will result in a zero (0) for the assignment and notification of the department Chair and Vice President for Student Life. In addition to failure on the assignment, violation of the academic code may result in failure for the class, suspension, expulsion, or loss of diploma.

Special Accommodations: Students with disabilities may register with the Disability Resources and Educational Services (DRES) office or the National Center on Deafness (NCOD) and complete a services agreement. Staff within the Center will verify the existence of a disability based on the documentation provided and approve accommodations. Students who are approved for test taking accommodations must provide a proctor form to their professor signed by a counselor in DRES prior to making testing arrangements.

DRES is located in Bayramian Hall, Room 110. Staff can be reached at (818) 677-2684. NCOD is located on Bertrand Street in Jeanne Chisholm Hall and can be reached at (818) 677-2611.

COURSE ASSIGNMENTS

Paper 1: **Mise-en-Scène Analysis:** Analyze the mise-en-scène of the assigned scenes from *Jurassic Park*. Posted on Canvas (800-1000 words max.)

Paper 2: **Editing Analysis:** Analyze the picture and sound editing of the scenes from *Eternal Sunshine of the Spotless Mind*. Posted on Canvas (800-1000 words max.)

Grading Formula	
Quizzes (10)	40 %
Mise-en-scène Paper	15%
Editing Paper	15%
Final Exam	30 %
Ignore Canvas final grade calculations	

EXAMPLE

COURSE SCHEDULE

1/25	<p>INTRODUCTION TO COURSE</p> <p>Lecture: Defining Cinema • Film as Language • The Importance of Filmic Narrative and Expression</p> <p>Screening: <i>Sunset Blvd.</i> (Wilder, 1950)</p>
2/1	<p>Reading: CHAPTER 1 - Looking at Movies</p> <p>Lecture: Looking at movies • What is a movie? • Ways of looking at movies</p> <p>Screening: <i>Mi Familia</i> (Nava, 1995)</p> <p>Homework: Quiz 1</p>
2/8	<p>Reading: CHAPTER 2 - Principles of Film Form</p> <p>Lecture: Film form • Form and expectations • Patterns • Fundamentals of film form • Realism, antirealism, and formalism • Cinematic language</p> <p>Screening: <i>Psycho</i> (Hitchcock, 1960)</p> <p>Homework: Quiz 2</p>
2/15	<p>Reading: CHAPTER 3 - Types of Movies</p> <p>Lecture: The idea of narrative • Types of movies • Hybrid movies • Genre • Six major American genres • Evolution and transformation of genre • What about animation?</p> <p>Screening: <i>Meshes of the Afternoon</i> (Deren and Hamid, 1943)</p> <p style="text-align: center;"><i>Black Girl</i> (Sembène, 1966)</p> <p>Homework: Quiz 3</p>
2/22	<p>Reading: CHAPTER 4 - Elements of Narrative</p> <p>Lecture: What is narrative? • The screenwriter • Elements of narrative</p> <p>Screening: <i>Lady Bird</i> (Gerwig, 2017)</p> <p>Homework: Quiz 4</p>
03/01	<p>Reading: CHAPTER 5 - Mise-En-Scène</p> <p>Lecture: What is mise-en-scène? • Design • Lighting • Composition • Kinesis • Approaches to mise-en-scène</p> <p>Screening: <i>Jurassic Park</i> (Spielberg, 1993)</p>
03/08	<p>Reading: CHAPTER 5 - Mise-En-Scène (continued)</p> <p>Homework: Quiz 5</p>

03/15	<p>Reading: CHAPTER 6 - Cinematography</p> <p>Lecture: What is cinematography? • The Director of Photography • Cinematographic Properties of the shot • Framing of the shot • Speed and length of the shot • Special effects</p> <p>Screening: <i>Roma</i> (Cuarón, 2018)</p>
03/22	SPRING BREAK
03/29	<p>Reading: CHAPTER 6 - Cinematography (continued)</p> <p>Homework: Quiz 6</p>
04/05	<p>Reading: CHAPTER 7 - Acting</p> <p>Lecture: What is acting? • The evolution of screen acting • Casting actors • Aspects of performance • How filmmaking affects acting</p> <p>Screening: <i>The Farewell</i> (Wang, 2019)</p> <p>Homework: Quiz 7</p> <p>Assignment Due: Mise-en-scène Analysis on <i>Jurassic Park</i> - Upload to Canvas (800—1000 words)</p>
04/12	<p>Reading: CHAPTER 8 - Editing</p> <p>Lecture: What is editing? • The film editor • Functions of editing • Major approaches to editing: continuity and discontinuity</p> <p>Screening: <i>Eternal Sunshine of the Spotless Mind</i> (Gondry, 2004)</p> <p>Homework: Quiz 8</p>
04/19	<p>Reading: CHAPTER 9 - Sound</p> <p>Lecture: What is sound? • Sound production • Describing film sound • Sources of film sound • Types of film sound • Functions of film sound</p> <p>Screening: <i>M</i> (Lang, 1931)</p> <p>Homework: Quiz 9</p>
04/26	<p>Reading: CHAPTER 10 - Film History</p> <p>Lecture: What is film history? • Basic approaches to studying film history • A short overview of film history • 1947-Present – International cinema • 1965-1995 – New American Cinema</p> <p>Screening: <i>Bicycle Thieves</i> (de Sica, 1948)</p> <p>Homework: Quiz 10</p>

05/03	<p>Reading: CHAPTER 11 - How the Movies Are Made</p> <p>Lecture: Money, Methods, and Materials • Film and Digital Technologies • How a Movie is Made • The studio system • The independent system • Financing in the industry • Marketing and distribution • Production in Hollywood today</p> <p>Screening: <i>The Player</i> (Altman, 1992)</p> <p>Homework: Quiz 11</p> <p>Assignment Due: Editing Analysis on <i>Eternal Sunshine of the Spotless Mind</i> — Upload to Canvas (800—1000 words)</p>
05/XX	FINAL EXAM

EXAMPLE